1912-13

# THE CALIFORNIA SCHOOL of DESIGN SAN FRANCISCO INSTITUTE of ART

FOUNDED 1874

SAN FRANCISCO

1912

Return to Mrs Sullivan

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San Francisco

School of Design
San Francisco Institute of Art

# CALIFORNIA SCHOOL OF DESIGN

## SAN FRANCISCO INSTITUTE OF ART

Affiliated with the University of California

Circular of Information Regarding Instruction in Drawing,
Painting, Decorative Designing, Modeling,
Illustrating and Teacher's Course.

San Francisco

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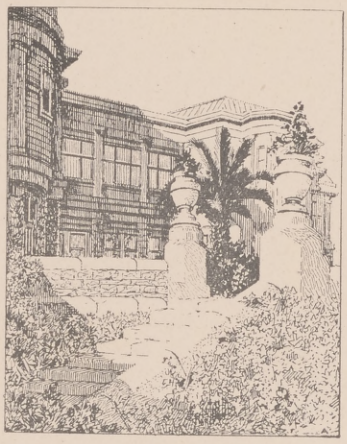


# The School of Design

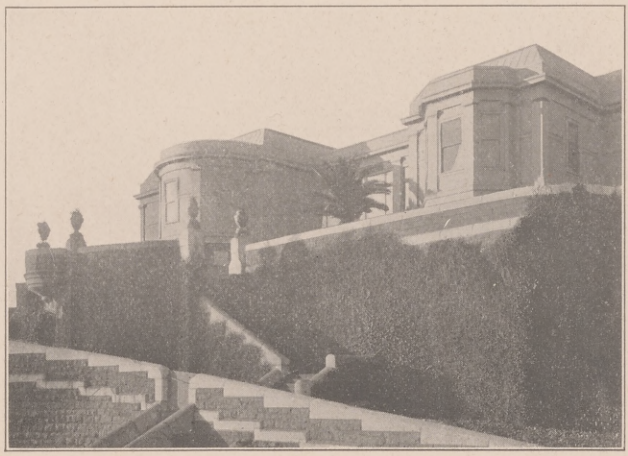
THE SAN FRANCISCO ART ASSOCIATION, which conducts the San Francisco Institute of Art, and its School of Design, was organized on March 28th, 1871, for the promotion and encouragement of art in the community. For the last forty-one years the Association has pursued these ends unceasingly, holding exhibitions and lectures, maintaining a large and important school, and interesting itself in every art movement in the City and State. After occupying the Museum Room of the Mercantile Library for the first year of its existence, the Association rented apartments at 313 Pine street, where it remained until 1876, and then moved to 430 Pine street. On March 4th, 1893, it entered into possession of what was thereafter known as the Mark Hopkins Institute of Art. This important change in its housing was brought about through the munificence of Mr. Edward F. Searles, of Methuen, Massachusetts, the owner of the property referred to, and who deeded the buildings and grounds to the Regents of the State University in trust for the uses of the Art Association, under its commemorative title. Superbly and most picturesquely located, this magnificent edifice was originally designed for a residence by the pioneer citizen whose name it bore. Well adapted primarily to the purposes for which it was used, the place through the further generosity of Mr. Searles, underwent many changes, increasing its advantages as an art institute. Most notable of these was the transformation of one of the buildings into a home for the School, and the addition to the house proper of a spacious hall for the exhibition of pictures, known as the Mary Frances Searles Gallery.

THE SCHOOL OF DESIGN was founded by the Association February 8th, 1874. It was equipped at the outset with a most admirable collection of casts, presented by the French government in recognition of San Francisco's contribution to the fund for the sick and wounded soldiers of the Franco-Prussian war. To these were added by gift and purchase many other casts together with all the paraphernalia necessary for a school of art. From the beginning the School won for itself an excellent name, being at one time publicly commended by Benjamin Constant before his class in Paris. When the School was established in the Mark Hopkins Institute with an able corps of instructors, the spacious buildings, beautiful grounds and adjacent art museum with its library and galleries, served to increase the attendance, and added to its field of usefulness during the next thirteen years. Then came the great catastrophe of 1906, when fire following upon an earthquake devastated the city and laid the greater part of it in ashes. The Art Institute, museum and school buildings, was destroyed, together with nearly all its contents; pictures, statuary, library, school equipment, the accumulations of thirty-five years, were almost entirely swept out of existence. Owing to the isolated position of the Institute, and the precautions taken against any ordinary fire, very little insurance was carried, so that the monetary loss as well as the loss in objects of art which can never be replaced, was appalling. Nevertheless in spite of lack of means and the broken and disordered condition of the city following the catastrophe, the Association succeeded in erecting a building on the foundations of the former Institute and re-opening the School with all its departments within little more than a year after its destruction. Such pictures and statuary as were saved were installed in suitable rooms and a new library begun. In view of the fact that the memorial buildings of the Mark Hopkins Institute were obliterated it was decided to call the Institute thereafter the San Francisco Institute of Art.

Notwithstanding that for many months the new Institute stood almost alone in a wilderness of ruins and was difficult of access, the attendance at the School steadily increased until to-day, when the City has once more resumed its prosperous condition, the School is re-established on its former well known, efficient basis, and with the largest enrollment in its history. Although the building is temporary in character it is

well constructed and with a special regard to the needs of the School and is exceedingly well adapted to its purposes. The rooms are large, well lighted, ventilated and heated, and the equipment of all the classes is very complete.

The following is a partial list of painters, sculptors, illustrators and teachers who have been students in the School, comprising names many of them well known in America, and some of them in Europe as well. Albertine Randall Wheelan, Illustrator and Designer; Theodore Wores, Painter and Instructor; Robert I. Aitkin, Sculptor; Ernest C. Peixotto, Painter, Author and Illustrator; Harry M. Seawell, Painter and Instructor; Charles J. Dickman, Painter; James Swinerton, Cartoonist; Guy Rose, Painter; Edward Cucueil, Painter and Illustrator (Germany); Alice B. Chittenden, Painter and Instructor; Lucia K. Mathews, Painter and Instructor; Matilda Lotz, Painter; Amedee Joullin, Painter; M. Earl Cummings, Sculptor and Instructor; Charles Rollo Peters, Painter; Alexander Harrison, Painter (Paris); Carlos J. Hittell, Painter and Designer for Scientific Work; Maurice Del Mue, Painter and Newspaper Illustrator; E. Almond Withrow, Painter; Maren M. Froelich, Painter and Instructor; John Guston Borglum, Sculptor; Harold Sickal, Illustrator and Designer; Bertha Boye, Sculptor; Homer Davenport, Cartoonist; Isabel Percy, Instructor; Joseph Greenbaum, Painter; Gertrude Morin Withers, Illustrator and Instructor; John M. Gamble, Painter; Henry Raleigh, Illustrator



for Magazines and Periodicals; G. F. P. Piazzoni, Painter and Instructor; Chris Jorgensen, Painter; C. Chapel Judson, Painter and Instructor; Granville Redmond, Painter; G. Cadenasso, Painter and Instructor; George Dannenberg, Painter and Illustrator; Florence Manor, Sculptor; Lorenzo P. Latimer, Painter and Instructor; Evelyn M. McCormick, Painter; Maynard Dixon, Painter and Illustrator; Xavier Martinez, Painter and Instructor; M. De Neale Morgan, Painter; Mabel Shively, Instructor; Bertha Stringer Lee, Painter; Mary T. Menton, Painter; Percy V. Ivory, Illustrator; Florence Lundborg, Painter; John A. Stanton, Painter and Instructor; Percy Grey, Painter and Instructor; Ralph Stackpole, Sculptor; Perham Nahl, Painter and Instructor; Edgar Walter, Sculptor; Cyrus Cunio, Illustrator; Joseph Raphael, Painter; Eric Pape, Painter, Illustrator and Instructor; Blanche Letcher, Painter and Illustrator; Sarah Bender de Wolff, Painter; Clara McChesney, Painter; Adrian Maschfer, Illustrator; Adolph Triedler, Illustrator; Henry Raschen, Painter;

DRAWING FROM THE CAST

Charles Carlson, Painter. Among the many teachers and supervisors of art whose work has been identified with the public schools of California and other States, are the following: Edith M. Bushnell, Grace Stewart, Zinie Kidder, Cora M. Boone, Fanny Edgerton, Gladys M. Chase, Calthea Vivian, Hilda Cooke, Grace Dawson, Martha Kuck, Henrietta White, Ethel H. Martin, Amy B. Dewing, Cornelia Deneen, Nellie Bryant, Dora Jacobs, Leone Kays, Victoria Stewart, Gertrude Byron, Violet Brown, Fannie McGlashan Williams, Juanita Nicholson, Florence M. Nutting, Elizabeth Ferrea, Rosa Murdoch, A. Altmann, Loretta Best, Mrs. Dal Piaz, Mrs. W. Y. Phelps, Lydia F. Fuller, and Hazel Watrous; while in the State University of California, are C. Chapel Judson, Harry W. Seawell, M. Earl Cummings and H. B. Monges.

As the original list of students of which the foregoing is but an illustration, was lost in the destruction of the Institute in 1906, the Secretary would be grateful for any information tending to additions to, or corrections in, this brief catalogue.

## THE SCHOOL COURSES

The School is affiliated with the University of California. Its various departments include Drawing, Painting, Illustration, Decorative Designing, Sculpture, Craft Work, Etching

Women's Life Class

and Process Work, and Training for Teaching. Students may avail themselves of any or all of these courses under the advice and guidance of the instructors.

**ELEMENTARY WORK** is provided for students on entering the School, such as drawing from block casts, and simple forms. Students are advanced as their ability permits to the study of the antique. Instruction in anatomy, perspective and modeling in clay accompanies this course. At the same time students in these drawing classes are given frequent opportunities to sketch from life, a costumed model being provided on two afternoons each week.

**LIFE CLASSES** for the study of the figure, are maintained for advanced students, the classes being separate for men and women.

**PAINTING** in oil and water color, from life and still life, and decorative design is comprised in the general instruction.

ILLUSTRATION CLASS

NIGHT CLASS: MEN'S LIFE

**PORTRAITURE** is taught both in drawing, painting and modeling.

**MODELING** in clay is given as an aid to thorough proficiency in drawing, while advanced classes are conducted for studying from the antique and from life, for the benefit of those students who desire to make a profession of sculpture.

**ILLUSTRATION** for books and periodicals including all kinds of pictorial productions, posters and cartoons, is a feature of the School course. It is the aim of the instructors in this department to teach illustration only in the highest and best meaning of the term. The illustrator to be successful must primarily learn to draw well, and this preliminary instruction is given in the antique, life, and sketch classes. This is followed by special training in composition, and in the literary features of the art, together with practical instruction in handling the various mediums with a view to reproduction.

**DECORATIVE DESIGN** is included in a department that teaches the theory of design, historic ornament and the use of nature forms and their application in all fields of decorative

art. The first, simple principles of design are carefully considered, and immediately followed by problems to meet the special requirements of each pupil, embracing stencilling, wood block printing, the art of gesso on wood, stained glass, tooled leather and metal work; while problems in design for book covers and gift cards are given to teach lettering and illuminating. Advanced work will include mural decoration, house furnishing and costume design. As far as possible the instruction will be personal so that pupils who wish to do so may specialize. All designs will be translated into terms of color and will have a final, practical application to some material.

**ETCHING, PROCESS WORK, ETC.**, is taught with especial regard for the practical side of all process methods, half tones, line, etc., used in the reproduction of illustrations and commercial work generally.

**COMPOSITION** is given in the courses in design suitable to each special branch.

CLASS IN DECORATIVE DESIGN

**ANATOMY** lectures are delivered during the School year, and are illustrated with charts and the living model.

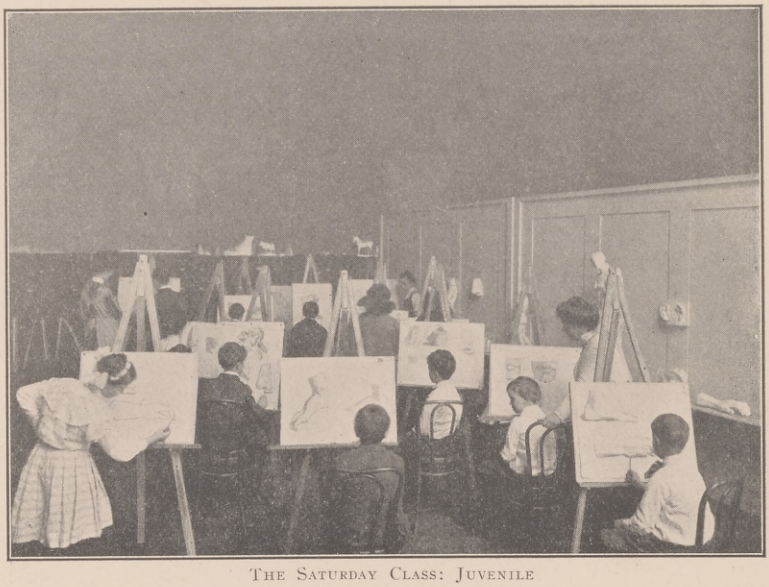
**PERSPECTIVE** is taught both theoretically and with practice.

**HISTORY OF ART** is comprised in a course of illustrated lectures together with the study of text books.

**THE TEACHERS' COURSE** for training students who desire to become teachers of art includes certain branches of the School, with practice in teaching and other additional studies of a special nature.

## CLASSES AND ATTENDANCE

**CLASSES** are arranged as Regular and Special, the former comprising all-day or half-day attendance throughout the week (the curriculum including all the various departments of the School) and the latter certain special lines of work in the daily classes, the Saturday and Night Classes. The Saturday Class comprises all day drawing from casts, costumed model and portrait; in addition to this course, there is a half day (afternoon) class in decorative design; the Night Classes comprise



THE SATURDAY CLASS: JUVENILE

drawing from casts and from life three evenings a week, and a special class in decorative design, one evening a week.

**School Terms and Holidays** The First Term of the School year begins on Monday, August 5th, and afterwards closes for two weeks during the Christmas holidays; the second term ends May 15th. The Saturday Class continues in session throughout the year. In addition to the Christmas and Summer vacations the School is closed on the following legal holidays: Admission Day, Thanksgiving Day and Washington's Birthday.

Students may enter the School at any time.

The School authorities reserve the right to omit any course or branch of study when the attendance does not in their opinion warrant its continuance.

## COMPETITIONS, AWARDS AND CERTIFICATES

**PRIZE COMPETITIONS** Prize Competitions are held from time to time during the year.

**ART ASSOCIATION SCHOLARSHIPS** The Art Association offers eight annual scholarships to the most deserving pupils of the School.

The Saturday Class: Portrait

**THE PARIS MEDAL AND SCHOLARSHIP** Arrangements have been made whereby a collection of the best drawings done in the Life Class of the School are selected by the Faculty once a year and forwarded to Paris for consideration by a jury of the Julian Academy. The author of the work adjudged best receives a silver medal, known as the Julian Academy Medal, and a year's free tuition in certain of the ateliers of the Academy.

**CERTIFICATES** The University Certificate of Proficiency is given to students who pass the required examinations in Painting, Drawing, Modeling, Composition, Perspective and Anatomy.

**THE TEACHERS' CERTIFICATE** This Certificate is granted to students who successfully pursue the prescribed studies and pass the final examinations. The Course embraces Painting, Drawing, Modeling, Composition, Perspective, Anatomy, Decorative Art, History of Art and Practice in Teaching.

Examinations are held at the end of the School year and only Regular Students who have attended the School at least one year are eligible.

**PRIVILEGES** The Art Galleries of the Institute, containing works by many famous Painters, are open to the pupils of the School during the term.

The Library and Reading Room, having a fine collection of books on art, the current magazines and art periodicals, are also at the service of the pupils.

## INSTRUCTORS FOR 1912-1913

Mr. Theodore Wores, Life and Painting Classes. Studied under Alexander Wagner in Munich and Frank Duveneck in Paris. Subsequently Mr. Wores traveled a great deal, painting in many foreign lands and contributing to various exhibitions; he has also devoted much of his time to instructing.

Mr. John A. Stanton, Drawing and Painting Classes. Studied under Jean Paul Laurens and others in Paris. Mr. Stanton, who received his early training in the School of Design, as did several other members of the Faculty, has been one of its instructors for many years; he is also well known for his contributions to exhibitions and for his mural paintings and other work of similar character.

Mr. M. Earl Cummings, Sculpture. Studied at the Beaux Arts and also under Mercie and Louis Noel, Paris. Mr. Cummings exhibited in the Paris Salon a number of times and since his return to California has executed much important work of a public character.

Mr. Frank Van Sloun, Illustration and Composition Classes. Studied under William M. Chase, Louis Mora and Robert Henri. Exhibitor at the National Academy, Pennsylvania Academy, Philadelphia Water Color Club and elsewhere; his illustrations are also well known.

Mr. Charles Frank Ingerson, Decorative Design. Studied at the Pratt Institute, Brooklyn, and under Marshal Fry of New York, and recently pupil of Nelson Dawson and W. Lee Hankey, of London. Mr. Ingerson has just returned from a year's absence in England, France, and Germany, where he has been investigating the methods in vogue in the various well known schools, studios and craft shops of the art centers of Europe.

Captain Robert H. Fletcher, Perspective, History of Art, and Literary Features of Illustration. Director of the Institute, and author of various books.

Dr. Louis P. Howe, Lecturer on Anatomy. Graduate of the College of Medicine, University of California.

Mr. Pedro J. Lemos, Etching and Process Work. Having studied illustration and design under several artists, Mr. Lemos subsequently studied decorative design with Mr. Ingerson and during the latter's recent absence in Europe, took charge of these classes in the School. Mr. Lemos will continue his connection with the School, conducting the new course in process work.

Mr. C. Chapel Judson, Night Classes. Studied under Jean Andre Rixens and Paul Delance, Paris. In addition to his classes in the Art School, Mr. Judson is Assistant Professor of drawing in the State University.

Alice B. Chittenden, Saturday Classes. Graduate of California School of Design. Mrs. Chittenden also devoted a year to study in Europe, exhibiting in the Paris Salon.

Gertrude Morin Withers, Sketch Class. Studied at the School of Design and at the Chicago Institute of Art.

# TUITION FEES

The following are the fees charged for tuition, payable in advance; they entitle a student to pursue any or all of the courses under the limitations prescribed.

## DAILY CLASSES

*Monday, Tuesday, Wednesday, Thursday, Friday*

| | Month. | Term. |
|---|---|---|
| All day (9 A. M. till 4 P. M.) | $11.00 | $42.00 |
| Half day (9 A.M. till 12 M. or 1 P.M till 4 P. M.) | 8.00 | 31.00 |

## NIGHT CLASSES

*Monday, Wednesday, Friday* (7:30 P. M. till 9:30 P. M.)

| | Month. | Term. |
|---|---|---|
| Antique | $4.50 | $15.00 |
| Life | 5.50 | 19.00 |
| Decorative Design (one evening a week) | 3.00 | 12.00 |

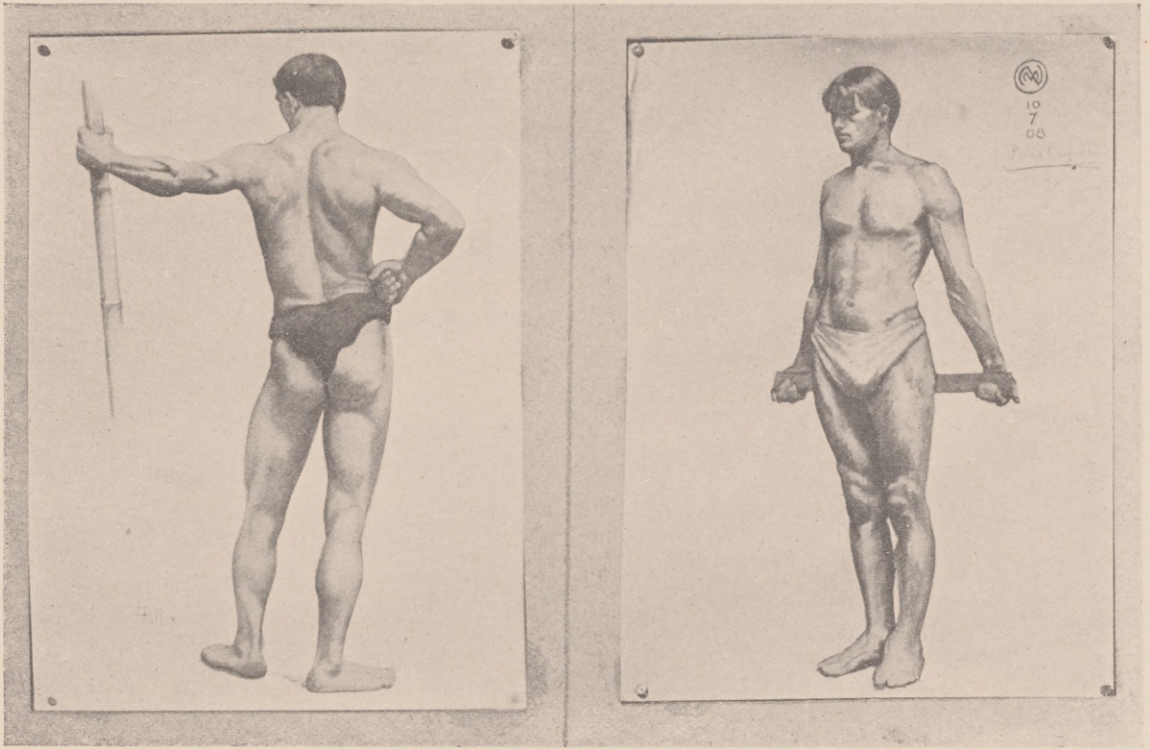
Further announcements regarding this class will be made at the beginning of the term.

## SATURDAY CLASS

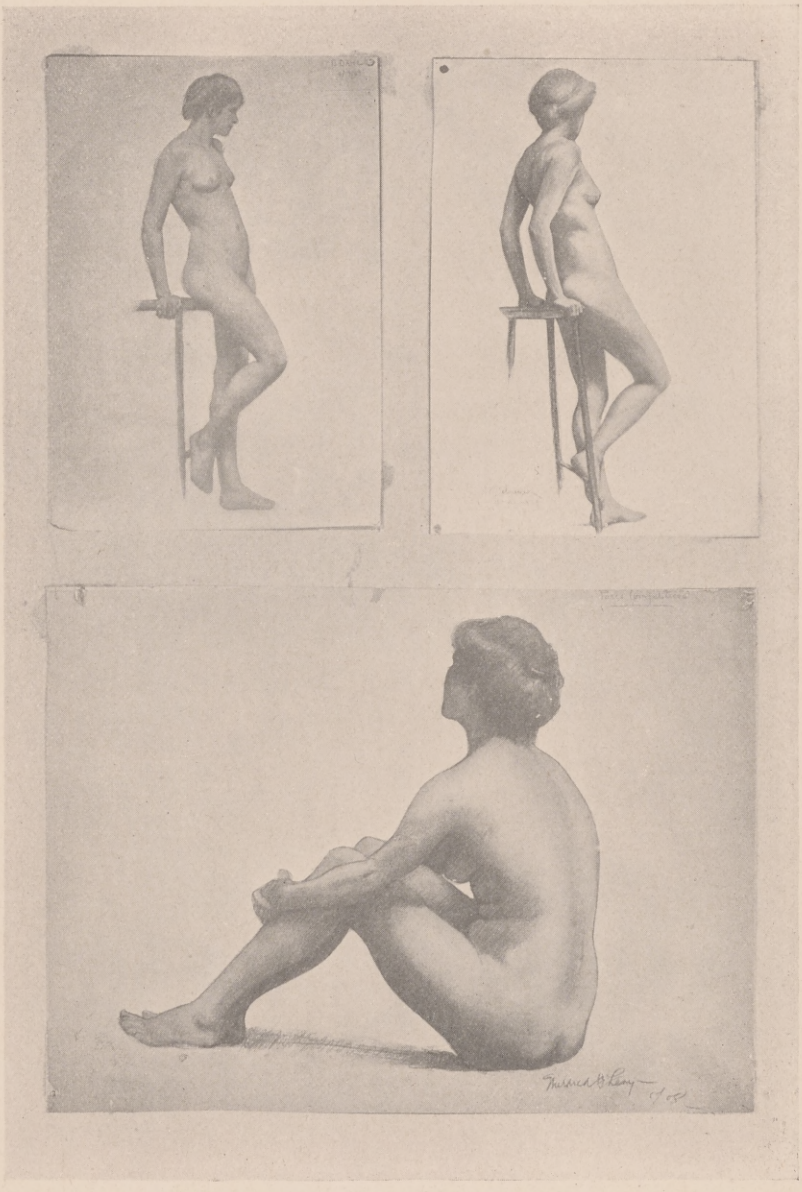
| Drawing from the casts and model. | Month. | Term (of four months.) |
|---|---|---|
| All day (9 A. M. till 4. P. M.) | $4.00 | $12.00 |
| Decorative Design (1 P. M. till 4 P. M.) | 3.00 | 10.00 |

An entrance fee of $1.00 is charged each student for a fund for wear and breakage of school equipment. Students provide their own material. Fees are not refunded to students who leave before the end of the period paid for. Absence on account of sickness or other necessity, if for more than one week, will be credited to students provided due notification is given at the School Office.

JULIAN ACADEMY MEDAL




Charcoal Drawings from Life



Charcoal Drawings from Life

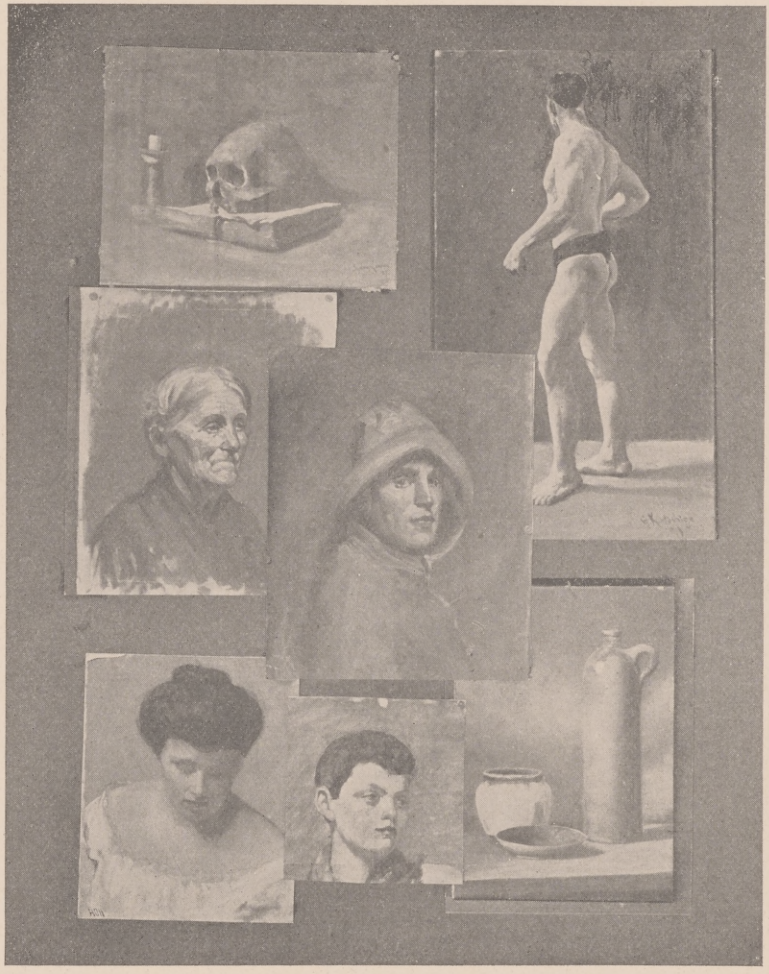
Charcoal Drawings from Casts

Charcoal Drawings from Casts

Charcoal Studies from Life

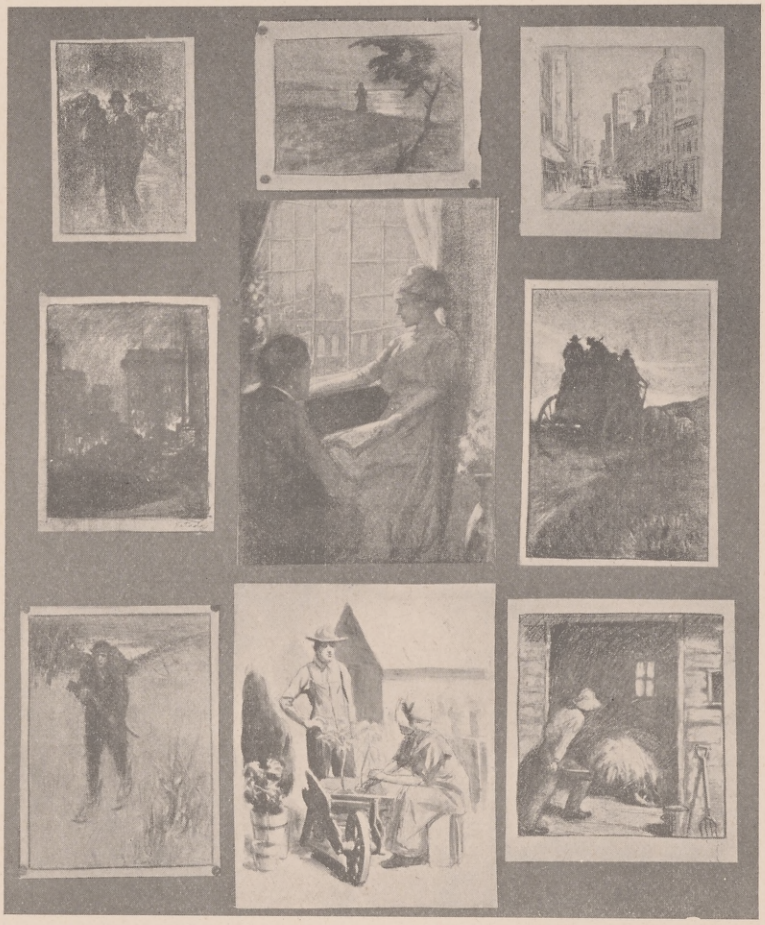
Studies and Sketches from Life in Charcoal and Pencil

Paintings from Costumed Models



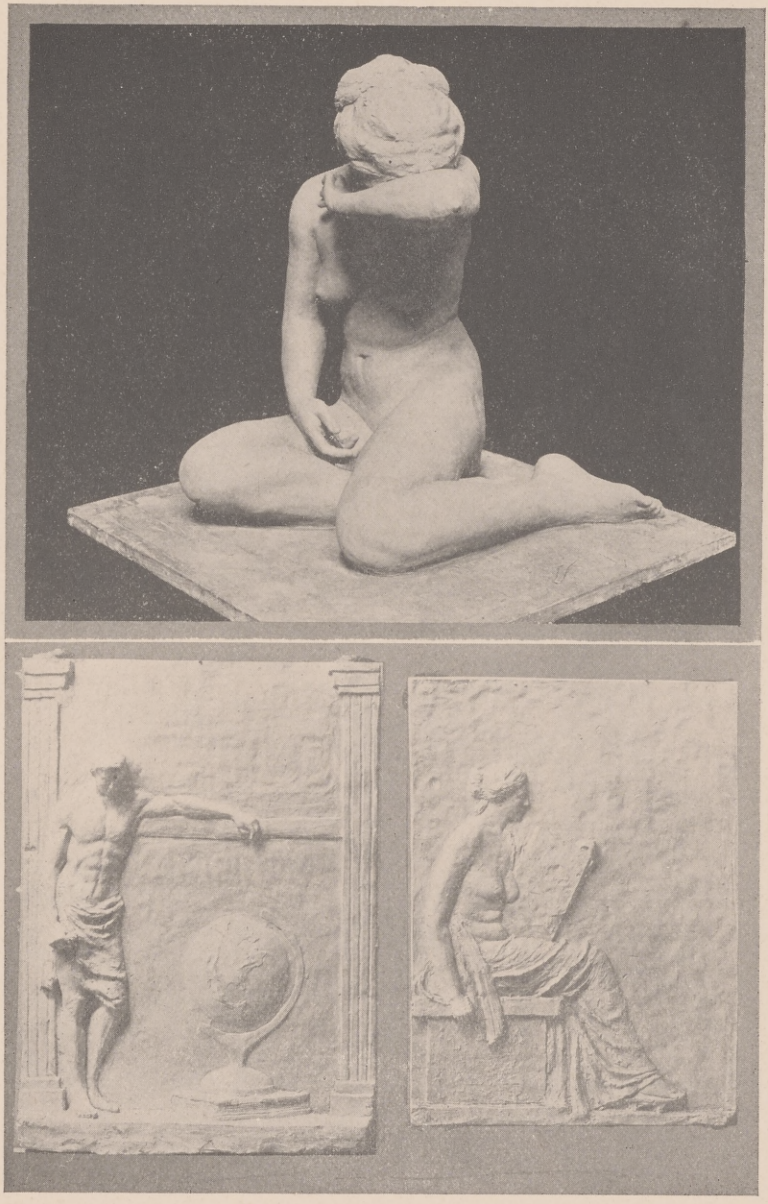
Paintings: Portrait, Life and Still Life

DRAWINGS IN WASH, CRAYON, ETC. FROM MODELS: ILLUSTRATION CLASS



Original Compositions in Wash, Charcoal, Etc.: Illustration Class

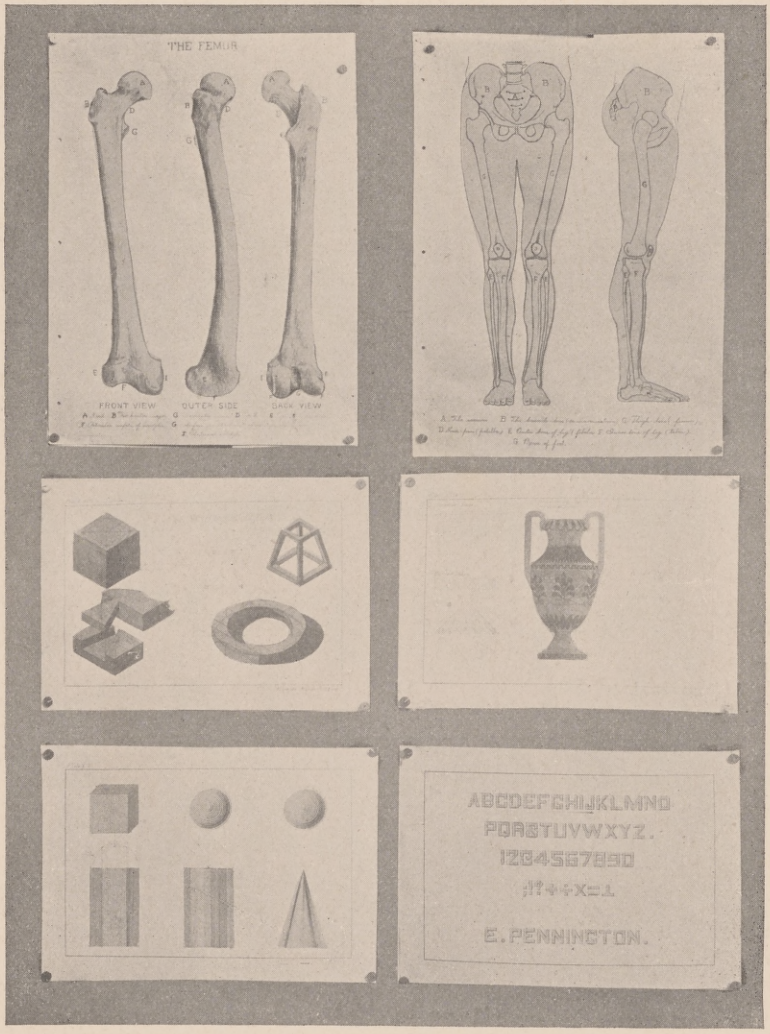
Mural Decorations and Stained Glass Windows, Executed from Original Designs. Decorative Designing Class



Modeled from Life
Reliefs from Original Designs
Modeling Class

Original Designs for Posters

Leather, Copper and Silver Work, from Original Designs




Anatomical Drawings—Projections—Lettering